

Dalart trio - musical unity

by Margaret Little

The three talented young musicians who form the Dalart Trio gave an impressive start to the Dalhousie Cultural Activities' Concert Series for Spring 1979 at the Rebecca Cohn Auditorium on Friday, Jan. 12.

The Dalart Trio consists of three members of the music faculty of Dalhousie University who have been performing together for two and one half years. William Tritt, pianist, has won first prizes at the Montreal Symphony Orchestra Concours (1970) and

the CBC Talent Festival (1971). William Valteau, cellist, has been a prize winner in several international competitions as well as being a member of major North American symphony orchestras. Philippe Djokic, violinist, has been a prize-winner in the Jacques Thibault International Violin Competition in Paris (1975).

the Trio showed particular adeptness. The themes bounced between the piano, cello and violin as in a conversation. (A spirited flow of melodies was created as the instruments blended together.) The music that resulted was so precise it resembled a single instrument.

The climax of the evening was the Trio No. 1, in D Minor, Opus 49 by Mendelssohn. The Trio expressed beautifully the qualities of regret and sentiment found in the Romantic period.

All four pieces revealed the group's versatility in different music periods and the individual talent of each member of the trio.

In 1978 the Dalart Trio won the Floyd Chalmers Foundation Award. This award is given annually to a Canadian artist or group of artists under the age of thirty years. The Trio gave a European tour last November and a tour to Western Canada and Hawaii is planned for the near future.

This extremely musical group has quickly gained international recognition. Their superb performance on Friday explains why.

Balanced performance

by Steven Trussoni

A variety of songs were performed by Elvira Gonnella, accompanied by members of the Dalhousie Music Faculty last Sunday. The themes, too, were varied; from longing and suffering to sleep and elation.

Mozart's Concert Aria (K.505) was powerfully sung and though its form is quite complex, it was smoothly performed throughout.

Elvira's rich, warm tone blended well with Violist Philippe Djokic in Brahms' *Songs for Voice and Viola*, but in Mahlers' *Songs of A Wayfarer* her voice lacked resonance in some upward leaps, and sounded muddy

during lower sustained passages. Elvira's ability to effectively dramatize aided in her performance of this work.

A Circle of Tears by Ray Sealey, based on the Latin text *Lacrimae* (also used by John Dowland), offered a thick chordal texture with Guitarist Carol van Feggelen accompanying a series of modal-sounding vocal lines, sometimes melodic, then short and jarring, depending on the text.

A set of three French songs by Chausson and three with English text by Musgrave were light enough to complement the larger works and made the concert a diverse and interesting one.

Valteau, commenting on the demands made on the musicians by the music faculty and their individual careers, said that practices are juggled to comply with their busy schedules.

The harmony these musicians exhibited on Friday night was unique. Rarely have three successful soloists blended together to form such a musical unity.

In the Beethoven Trio No. 1, in E Flat Major, Opus 1, No. 1,

The Fantasy Pieces for Cello and Piano by Shumann were equally effective in their precision and harmony. The many changes in tempo in this work produced repeated crescendos and decrescendos.

The Sonata for Violin and Piano by Debussy was played with great artistry. The sonorous effects gave a water-like quality to the music.

The virtuosity and versatility of the group was demonstrated in these duo selections.

Uncle Meat hits Halifax

by Sheena Masson

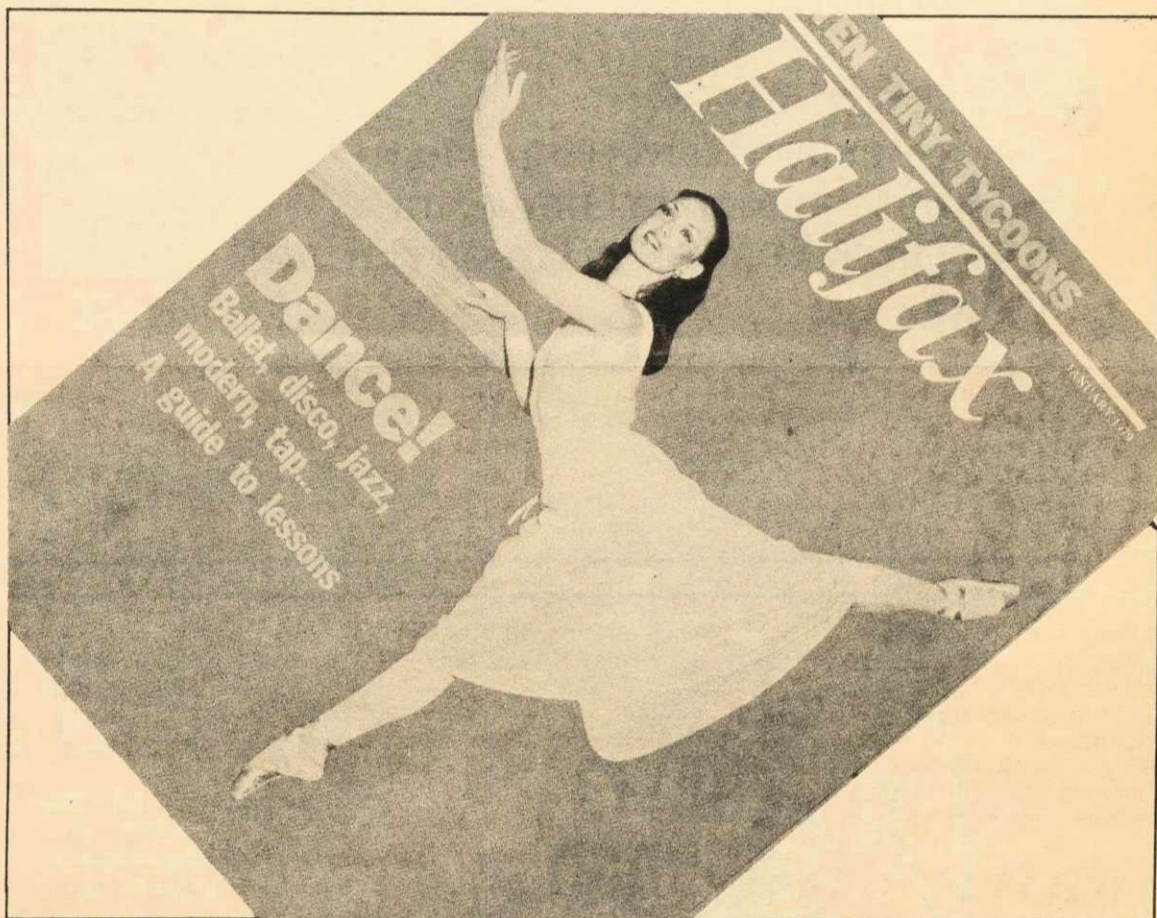
Halifax, this city's newest magazine, is aimed at "middle and upper income earners." It covers the "pressing issues of the day." In this month's issue, for instance, *Halifax* featured "Ten Tiny Tycoons", the story of ten young enterprising businessmen and women. One of them is Ron Nelson, 30, a real estate agent who says the people here can be taken at face value. Ron wants to stay in the Maritimes and keep his money here.

Next month's *Halifax* intends to reach a wider audience with "Eleven Little Losers." Like *Uncle Meat*. He wants to stay in the Maritimes too. He likes his country home in P.E.I., an abandoned old farmhouse. But *Uncle Meat* had to go to Halifax to find a job.

Uncle Meat tried hard in Halifax. He wore clothes no one else was wearing, one of a kind from the Sally Ann. He walked past the new stores every day on his way to Manpower but he could not find any of the money which was staying in Nova Scotia. He didn't take dancing lessons or play raquet ball though he did play the guitar. But eventually he had to sell his guitar.

Finally *Uncle Meat* gave his belongings, a pair of jeans and a cracked clay pot, to a friend of mine who gave the pot to me. He left for Ontario where he has a carpentry job and pursues his favourite pastime, scuba diving. Too bad, *Uncle Meat*.

Read all about *Uncle Meat* and ten other losers in next month's *Halifax*. A special edition full of pressing issues for the not-so-beautiful people of Halifax.



Halifax, the magazine that covers those "pressing issues of the day" (like raquet ball and dancing lessons) and brings you up close to those "beautiful people" that are keeping Nova Scotia underdeveloped.

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